

TWELVE

**ETCHED OUTLINES,**

SELECTED FROM THE

ARCHITECTURAL SKETCHES MADE IN

**BELGIUM, GERMANY, AND FRANCE,**

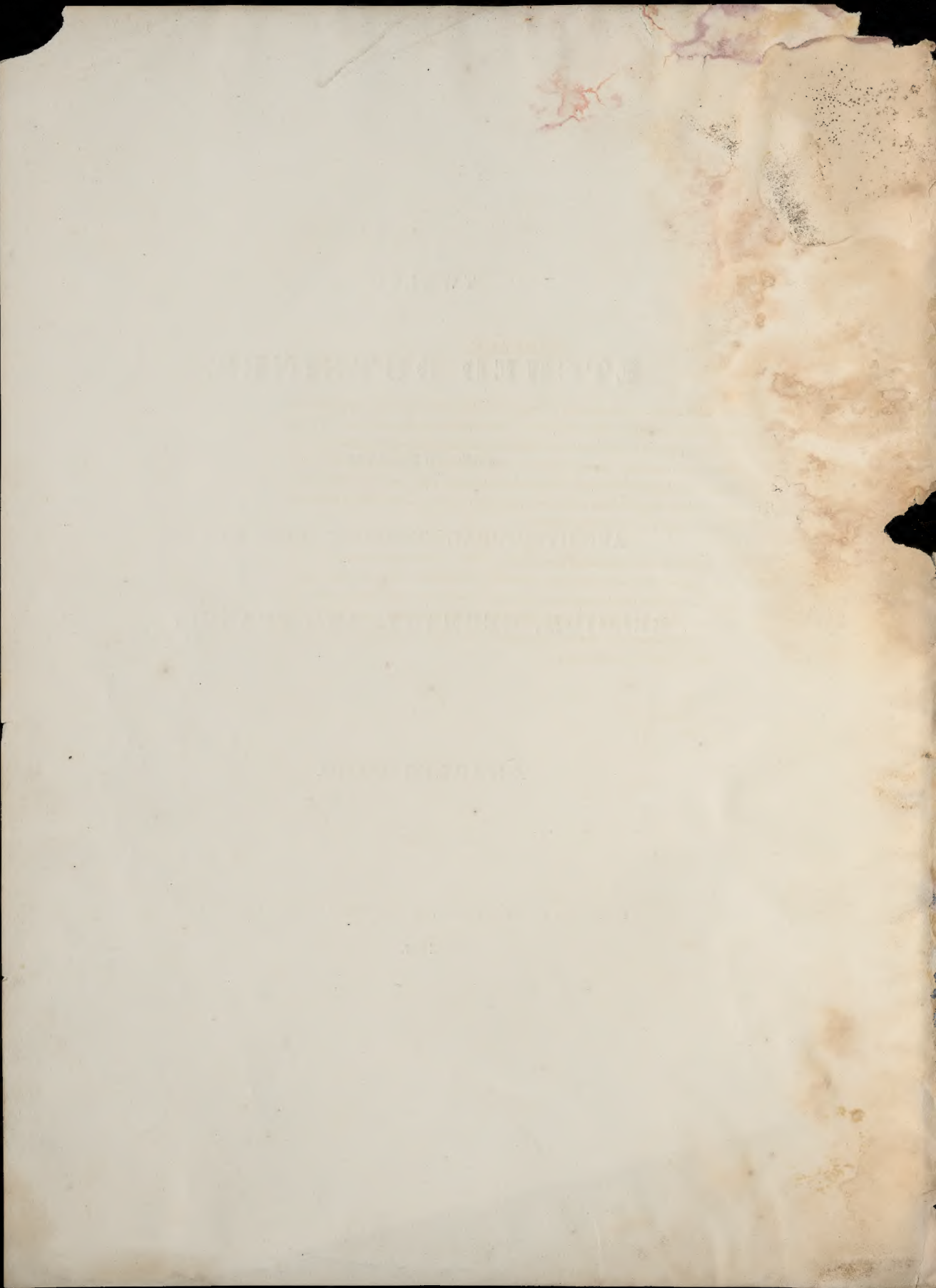
BY

**CHARLES WILD.**

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1833.



## PREFACE.

HAD the Author been permitted to complete this Work according to his original intention, it is probable it would have been considered the most interesting of his publications. It would then have comprised a very considerable Collection of Architectural Subjects, possessing much Pictorial and Antiquarian interest, copied in correct imitation of the colour and effect of the original Sketches made on the spot, at that period of the Author's life when he was most competent to exercise his professional abilities with effect, and in the full possession of that inestimable faculty of which he is now entirely deprived.

Between the commencement of this visitation, in 1827, and the total extinction of his sight, which occurred about twelve months ago, the Etchings now offered to the public were prepared under his immediate direction, and may justly claim to possess all that truth of delineation which he ever considered essential in Topographical Works; and, being unable to carry them further under his own supervision, they are thus presented to the public, with perfect confidence that they will be received with indulgence.

35, Albemarle Street,  
May 1, 1833.



THE HISTORY OF THE

REVOLUTION

OF THE UNITED STATES OF AMERICA  
IN THE YEAR 1776  
BY JAMES OSGOOD  
VOLUME I

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## DESCRIPTION OF THE PLATES.

### PLATE I.

NAVE OF THE CHURCH OF ST. JAMES, AT ANTWERP.

AMONG the numerous picturesque churches, which adorn the city of Antwerp, that of St. James is most deserving of particular attention. It is large and well proportioned, being in the latter period of the pointed style, and possessing great simplicity in its arrangement and decorations; and has, moreover, the advantage of being much enriched with works of sculpture of great merit, executed by some of the best Flemish artists.

This view will convey a general idea of the nave, which is terminated at the west end by an inappropriate screen, of the Ionic order, in white marble. The pulpit is by the sculptor Willemsens, and is well designed and executed.

Throughout the whole extent of the nave, are chapels adjoining the aisles, all of which have altars and pictures, most of them by Flemish painters, and some of considerable merit, particularly the Apotheosis of St. Roch, by Seghers, and another from the pencil of Mabeugius.

In the north wing of the transept is also a fine picture by Tyssens, a Flemish master of great talent, whose works are rarely seen in English collections.

### PLATE II.

ALTAR OF THE HOLY SACRAMENT, IN THE CHURCH OF ST. JAMES, ANTWERP.

The second view is taken in the south wing of the transept, and presents principally the altar of the Holy Sacrament, which, if objectionable on account of its general design and the bad effect produced by its black and white marble, is, nevertheless, rendered highly picturesque and interesting by the accessories which accompany it. The statues of St. Peter and St. Paul were carved by Willemsens and Verbruggen. The screen of white marble, which forms the enclosure of the altar table, by Quellyn and Kercks, is a most beautiful specimen of their skill. The picture which surmounts the altar table, represents the Last Supper, and is from the pencil of Otto Vaenius, who is more celebrated as the Master of Rubens than for his own productions.

In the aisle of the choir, seen from this point of view, are two of the beautiful confessionals with which this church is embellished. The entrances to the aisles of the choir are also enriched by four insulated statues, possessing great merit, particularly that of St. James.

The choir is entered under a jubé of no architectural merit. The high altar, though somewhat overcharged, is very magnificent; and the statue of St. James, in his episcopal habit, surrounded by cherubim, is well designed and beautifully executed by Quellyn. To the aisles of the choir are attached chapels, as in the nave.

### PLATE III.

THE SEPULCHRAL CHAPEL OF RUBENS, IN THE CHURCH OF ST. JAMES, ANTWERP.

The chapel, at the extreme east end, was appropriated to receive the remains of the celebrated Rubens, and forms the subject of this plate. This great man expired in the year 1640, in the 64th year of his age. His affectionate widow, Helena Forman, determined to celebrate his obsequies in a manner suitable to his illustrious character; and his remains were conveyed to the chapel represented in the view, attended by the Clergy and Chapter of the cathedral church of Antwerp, and of the collegiate church of St. James, and by the various orders of Mendicant Friars: at the side of the bier walked sixty boys of the Orphan Asylum, each bearing a lighted taper in his hand, the deceased being immediately followed by his family, the Magistrates of the city, the Members of the Academy of Painters, the Nobility, the Merchants, and the leading citizens of Antwerp, by whom he was greatly respected and beloved.



For the performance of the funeral ceremonies, the church of St. James was hung throughout with black velvet, at the expense of the family; the service being performed in the sumptuous manner usually adopted for the nobility. His widow afterwards endowed the chapel given in the view, and erected in it the altar there represented. The picture above the altar table is from the painter's own hand, and, though now much injured, retains enough of the master to show that it was executed with great care and skill. The composition consists of the Virgin with the infant Saviour in her lap, and near her are St. George, St. Jerome, and other holy men and women. In the figure of St. George, Rubens has given his own portrait, and those of his two wives in the females near him. Above the picture is a marble statue of the Virgin, which is presumed to have been executed by Du Quesnoy, more commonly known by the title of *Il Fiamingo*. The small crucifix also, which stands upon the altar table, is said to be that which was used by Rubens himself in his private devotion.

#### PLATE IV.

CHAPEL OF THE VIRGIN, IN THE CHURCH OF ST. CHARLES OF BORROMEO, AT ANTWERP.

Another very interesting church at Antwerp, which formerly belonged to the Jesuits, and is now called the church of St. Charles Borromeo, was built from the design of Rubens, but unfortunately so far destroyed by fire, in the year 1718, as to have left but few remains of the structure, as erected by him. It was originally very grand in its architectural character, and superb on account of its materials, being principally composed of valuable marble taken by the Spaniards from an Algerine corsair which was conveying it to Constantinople for the erection of a mosque. Being brought to Cadiz, it was there sold to an Antwerp merchant, who transferred it to the Jesuits. This church appears to have been perfectly completed by Rubens, who enriched it with a great number of his paintings, all of which were destroyed in the fire. Of these, thirty-nine upon the vaulting, the subjects taken from sacred history, afford extraordinary proof of Rubens' talent at fore-shortening. They were fortunately copied, some years before the fire, by De Wit, and were afterwards engraved by Jean Punt, and published at Amsterdam, in 1751. All that now remains of the architecture of Rubens in this church, is the lower part of the façade, and the chapel of the Virgin (the subject of this plate), which adjoins the south side of the west end of the nave, and remains much as Rubens left it.

This, though small in dimensions, is very pleasing in its design, and very beautifully decorated, being inlaid with various valuable marbles, some of which, near the altar, have been painted with scriptural subjects, by H. van Baelen, but are now much defaced. The statues also in front of the piers and the confessionals are in a good style of design.

The recess, which contains the altar, is ingeniously contrived to admit a high light upon the altar screen, in which there is, at present, a modern picture of no great interest, and it has therefore been deemed admissible to introduce into the view the Assumption of the Virgin, which had certainly been placed there originally, as is evident from the statue of God the Father above it, holding a crown, and the inscription "*Veni ut Coronaberis*" on the key-stone of the arch; and because Michel, in his *Life of Rubens*, expressly says that he painted an Assumption of the Virgin for the high altar of the cathedral church of Antwerp, which, on completion, was found too small, and was therefore purchased by the Jesuits for the chapel of the Virgin attached to their church.

#### PLATE V.

VIEW IN THE CHURCH OF ST. BAVON, GHENT.

The cathedral church of St. Bavon is said to have been erected between the years 1462 and 1535. By Charles the Fifth, in 1540, the canons of the ancient abbey church of St. Bavon were here established, and at a later period it became the see of the Bishops of Ghent. This church is of large dimensions, in the pointed style, but possesses little architectural merit.

Throughout the whole extent of the aisles, of the nave and choir, are chapels, with altars of

marble and pictures, some of great interest. One of these, from the hand of Van Eyck, is said, traditionally, to have been the first painting ever executed in oil. Another, worthy of notice, is a picture by Rubens, representing the patron saint, St. Bavon, distributing his goods among the poor on the eve of his retirement from the world. This is a work of great merit, and was originally more appropriately placed at the high altar. Other pictures in the chapels are ascribed to Otto Vaenius, Gerard Honthorst, Janssens, Crayer, Seghers, and the best of the Flemish artists.

The high altar in the choir is a vast architectural composition, erected in black and white marble, by Verbruggen of Antwerp, and contains a picture of the Last Supper by Van Cleef. On each side of the altar are two cenotaphs, in memory of four Bishops of Ghent. That for Bishop Triest is superior to the others, and is a beautiful specimen of Du Quesnoy.

The pulpit in the nave is supported by statues, and decorated with bas-reliefs in marble, the work of Delvaux, a sculptor of Namur. It is of wood, with bas-reliefs in marble, and supported by two figures, of the size of life, representing Truth revealing the Scriptures to Time; and, on either side, at the foot of the stair, is an Angel in an attitude expressive of attention and admiration, the size of the principal figures, and also in white marble; the whole resting on a base of black marble. The canopy over the pulpit is supported by the trees of life and knowledge, and appropriately decorated. The view given in the plate is taken at the north west end of the nave.

#### PLATE VI.

VIEW IN THE CATHEDRAL CHURCH OF MECHLIN.

The metropolitan church of St. Rombaut was founded in the year 1000. The present fabric is of large dimensions, and in the pointed style which prevailed in Flanders during the fourteenth and fifteenth centuries. Its exterior is particularly remarkable on account of the square tower at its west end, which was begun to be erected in 1452, and rises to the height of 348 feet.

The interior is grand in its general effect, and the nave in particular is striking from the statues of the Apostles, attached to the columns, which are larger than life, and executed in a grand style of design. The termini above these, and the ornaments surrounding the upper part of the windows, are evidently of a later date than the architecture of this part. In front of the piers, which separate the chapels of the nave, is a series of pictures representing the principal incidents in the life of St. Rombaut, presented to this church by the bishops, abbots, and abbesses of the diocese, on occasion of the jubilee which was held in the cathedral in 1775. Their merit, as works of art, is but little; nor are the other pictures in this church of much interest with the exception of one in the transept, from the pencil of Van Dyck, which was originally painted for the high altar of the church of the Recollôts, now entirely destroyed.

This picture is justly considered among the finest of the works of this master. It represents the Saviour upon the Cross, in the placid repose of death, between the two thieves, who are still writhing in its agonies. At the foot of the cross, on the right side, is the Virgin in the deepest grief; behind her St. John; and, on her left, an armed soldier on horseback, whose action and countenance express a profound astonishment at the awful scene; in front of him is the half-naked executioner; and, in the distance, a crowd of people.

The effect of this picture is highly impressive; for the artist has contrived to convey an idea of that supernatural darkness which attended the event; and the colouring throughout, though considered by some critics as too cold, is certainly appropriate.

The procession, introduced into this view, is one which is occasionally seen at the high festivals celebrated in this church.

#### PLATE VII.

CHOIR OF THE CHURCH OF ST. JAMES, AT LIEGE.

The city of Liege, which now forms the eastern boundary of Belgium, was for many years the see of the bishopric, and capital of the principality of Liege. Its magnificence, until the latter



part of the eighteenth century, is attested by the number of its public edifices, and by the rank and opulence of the prelates and clergy by whom it was governed. The bishops of Liege, as princes of the empire, possessed great temporal as well as spiritual authority; the chapter over which they presided consisted of sixty priors, who must have proved their nobility for four generations, or have been admitted doctors or licentiates of divinity or law in some respectable university.

The officers of this chapter are worthy of enumeration. They consisted, beside the prince bishop, of the grand provost and archdeacon of the city; the grand dean and president of the council; a suffragan bishop; the grand vicar; seven archdeacons; the grand chanter; the rector; the treasurer; the grand chancellor of the prince bishop; the official of the bishop's court; the official of the chapter; fourteen provosts of the collegiate churches of the diocese; and four secular abbots.

The great number of ecclesiastical and conventual buildings, contained in this city and its suburbs, appears almost incredible, considering their extent. The cathedral church, dedicated to St. Lambert, is said to have been of vast dimensions, but not of elegant architecture. Of this not a vestige remains, having been totally destroyed, with several other ecclesiastical edifices, in the vandalism of 1794.

Besides the cathedral, there were seven collegiate churches, thirty-two parochial churches, and upwards of forty religious houses, of various orders, for both sexes; so that, in fact, the city of Liege seems very properly to have been designated the "Paradise of Priests."

Some of the churches, which still remain, possess much architectural merit; but the abbey church of St. James, from which the view is taken, appeared to be the most worthy of consideration, being a beautiful specimen of the latest period of the pointed architecture.

This abbey, which belonged to the Benedictines, was begun to be built in 1014, and completed in 1019; but the present church contains no remains of that remote period. It appears rather to have been carrying on from the commencement of the sixteenth century, and to have been finished under Nicholas Ralis, the thirty-ninth abbot, between 1522 and 1551, with the exception of some of the statues and pictures of the choir, which were contributed under the fiftieth abbot, about the year 1709. The statues of the chancel, which are evidently of the date of that part of the edifice, clearly prove the high eminence which the sculptors of Liege had then acquired.

The vaulting of this part is richly decorated with paintings in fresco, the windows are filled with painted glass, and those at the east end are particularly remarkable for the beauty of their form and effect.

The architecture of the nave is also very elegant and picturesque.

#### PLATE VIII.

##### QUADRANGLE OF THE EPISCOPAL PALACE, AT LIEGE.

This plate represents a part of the quadrangle, which is now all that remains of the once sumptuous palace of the prince bishop of Liege. It was erected by Cardinal Erard de la Marck, the fifty-fifth bishop, in 1506. It consisted of two quadrangles, similar to that here represented. In the centre of that destroyed was a fountain; and there can be no doubt that the state apartments of this prelate, at a period so remarkable for ostentatious display in the dwellings of the great ecclesiastics, must have accorded with the character of the age; but, judging from the grotesque character of the architecture of the quadrangle, it may be presumed that the refinement, which had then arisen in Italy, had not yet extended itself to Liege.

#### PLATE IX.

##### RUIN OF THE KNIGHTS HALL, IN THE CASTLE OF HEIDELBERG.

Few places in Europe possess so much to interest and delight the intelligent traveller as Heidelberg.



The town (supposed to be the Budoris of the ancients, and to derive its modern name from the profusion of whortle-berries, "Heidel-beeren," growing in its vicinity, and thence, by some authors, called "Myrtillorum Vacciniorum Mons,") is situated in a valley of great beauty, on the left bank of the Neckar, a few miles above its confluence with the Rhine. It is environed by lofty vine-covered hills, on which the lover of nature finds inexhaustible recreation, and the invalid may breathe in as salubrious and exhilarating an atmosphere as can be enjoyed on this side the Alps.

The University, at all times in high repute, is, next to that of Prague, the most ancient in Germany; having been founded under Rupert Senior, Count Palatine, in 1376. It could boast, at an early period after its foundation, of a library of great celebrity, which was considerably augmented by Otto Henry in the sixteenth century. A most valuable portion of the treasures, which it contained, was transferred by Tilly, when he sacked the town in 1622, partly to the Vatican, at the solicitation of Pope Gregory XV., and partly to the Imperial Library at Vienna. Many of the manuscripts, editiones principes, and other works of great rarity, were removed to Paris during the French Revolution; and restored to their original depository at the Peace of 1815.

But the most fascinating object of attraction at Heidelberg, for the artist, the antiquary, and the philosopher, is the view of those impressive ruins of the castellated palace, which, through so many ages, formed the magnificent and happy abode of the Counts Palatine of the Rhine.

The first Palatine, or Pfaltzgraf of the Rhine, mentioned as such in history, was Eberhard Duke of Franconia, brother to the Emperor Conrad I. Upon his death, without surviving issue male, in 939, the Palatine dignity passed to the house of Bavaria, and was held by Lewis, son to Otto V., when he received, in 1225, investiture of the castle and town of Heidelberg from the Bishop and Chapter of Worms.

Of the architectural state of the castle nothing is known until the time of Rupert III., who succeeded to the Palatinate upon the demise of his father, Rupert II., in 1398. Under him, a great part of the edifice appears to have been erected, of which few vestiges remain. The part particularly ascribed to his foundation, was that which occupied the west side of the great quadrangle, anciently known as "the king's house," an appellation which it doubtless acquired when this elector was, in 1400, advanced to the imperial dignity, after the death of the emperor Frederick V., who had, in the same year, been raised to the throne upon the deposition of Wenceslaus. Under Rupert, who was honourably entertained in England and admitted into the Order of the Garter in 1403, and who died in 1410, the church of the Holy Ghost, at Heidelberg, was built; and the remains of that prince, as well as of many of his successors in the Palatinate, were there deposited.

Under Frederick I., who was Elector Palatine from 1444 until 1476, the chapel within the castle, now destroyed, was erected. That prince also augmented the fortifications of the castle and surrounding heights. His nephew Philip, who succeeded him, was distinguished for his patronage of men remarkable for their talents and virtues; and his court was the scene of great splendour and festivity. A tournament was held here in 1481: and, in 1489, the Emperor Maximilian was received by the elector with the extraordinary pomp and state observed at that period upon similar occasions.

Like his predecessor, his son Lewis V. is said to have been a munificent patron of the arts, and to have greatly embellished the castle and enlarged the town. He became elector in 1508; and, at the diet of Worms, publicly opposed the Roman Catholic interests, and obtained the peace of religion in 1532. After having refused the imperial dignity, he died in 1544.

By Frederick II., who succeeded his brother Lewis, the Protestant faith was also protected and encouraged in the Palatinate; but finally established under their nephew, Otto Henry, called the Magnanimous, in whose reign was erected that part of this once magnificent palace, of which the very beautiful fragment shewn in the view, entitled "Ruin of the Knights Hall in the Castle of Heidelberg," still remains.

This, which constituted the eastern side of the great quadrangle, is a specimen of the rich style which prevailed on the revival of classical architecture, and in which statues and sculptural embellishments were introduced wherever they could be appropriated. In this front it will be

seen that the piers, which separate the windows on the three tiers, are alternately decorated by statues; the first tier representing Joshua, Samson, Hercules, and David; the second, Strength, Faith, Hope, and Justice; the third, Saturn, Mars, Venus, Mercury, and Diana. Surmounting the entablature are statues of Jupiter and Pluto. The windows are throughout much enriched; and those on the lower tier have also pediments, containing circular medallions, with busts of Nero, Caesar, C. Marius, M. Anthony, and M. Brutus.

The principal entrance accords with the general character of the front; having two detached statues, supporting on either side the entablature, surmounted by armorial bearings, and a medallion with a bust of Otto Henry and figures on each side. There can be no doubt that the interior of this hall corresponded with its exterior. At present it is a total ruin; a part of the eastern wall alone remaining in a shattered state. Below this part of the castle is a terrace, situated on the edge of the precipitous cliff which forms, on this side, the boundary of that richly wooded valley separating this from the eastern and more elevated part of the mountain which gives name to this place.

Adjoining the northern extremity of the Knights Hall is a very picturesque house, of much earlier date, and now in the occupation of the guardian of the celebrated Tun, still shewn to strangers, though totally devoid of its ancient interest.

#### PLATE X.

##### TERRACE FRONT OF THE CASTLE OF HEIDELBERG.

The rest of the north side of the quadrangle is principally occupied by that vast mass of building erected by Frederick IV., which has suffered less on its exterior from the devastations committed by the French than any other part of the palace.

It is seen in its whole extent, on the north side, in the view taken from the terrace, from which the extreme beauty of its situation can be best appreciated. In respect to its architecture it suffers on comparison with that adopted by Otto Henry, but it is not without a boldness of character which renders it, in a high degree, imposing. The south front, of which a small part is seen in Plate IX., is more highly ornamented and picturesque than the north; having attached to all the piers which separate the windows, statues in high relief, standing on brackets, whereon the name of each is inscribed, with the date of the death of the individual represented, in the following order:—Charlemagne; Otto de Wittelsbach; Lewis; Rodolph; the Emperor Lewis; Rupert, king of the Romans; Otto, king of Hungary; Christopher, king of Denmark; Rupert Senior; Frederick the Victorious; Frederick II.; Otto Henry; Frederic the Pious; Lewis; John Casimir; and Frederick IV. These statues cannot be commended greatly as works of art, but are not without character and boldness of design, whilst they impart to the whole front a very picturesque effect.

As Frederick V. was in his minority at the time of his father's demise, he did not assume the government of the Palatinate until 1613, on his return from England, accompanied by his highly accomplished consort, Elizabeth, daughter of King James I.

Their arrival in the Palatinate was hailed by their subjects with the most enthusiastic joy; and, during the few years in which they inhabited the palace at Heidelberg, it was the seat of unprecedented splendour and felicity.

To gratify the fine taste, which Elizabeth had acquired for gardening and the fine arts, Frederick, soon after their arrival at Heidelberg, caused an extensive part of the mountain adjoining the palace to be levelled and planted as a garden for her recreation. In this, not merely shrubs, orange, and lime trees, but forest trees of large growth, were introduced. In the centre of the flower garden was an elegant fountain, ingeniously constructed for purposes of irrigation; and from the edge of the precipice fell an artificial sheet of water, resembling a natural cascade. The principal entrance to this enclosure, which is now the botanical garden of the University, has escaped the devastation generally committed on this place, and bears a Latin inscription, purporting that it was raised in 1615, by Frederick V., in honour of his beloved wife Elizabeth.

This prince also added to the fortifications of the castle, and is supposed to have erected the



great gate which leads to the quadrangle on the south side, on the massive towers of which are two statues representing Lewis the Pacific and Frederick the Fifth.

On the election of that ill-fated prince to the kingdom of Bohemia, in 1619, he left this enchanting abode, where he and his family had enjoyed so much power, respect, and domestic happiness, to become a wanderer without a home, and to terminate a life of extraordinary vicissitude, by that worst of all maladies, a broken heart, at the early age of thirty-six.

At the Peace of Westphalia, Charles Lewis, the worthless son of Frederick, was appointed to the Lower Palatinate, which descended to his son Charles, who was only distinguished for extreme piety, and who, dying without issue in 1685, was the last of this family who continued in the Palatinate.

The final destruction of this place was accomplished in 1692 under Louis XIV., whose ferocious animosity against the Palatinate and its consequences are best depicted by Voltaire.\* It suffices here to say, that the desolation which this place now exhibits, was effected at that epoch; and that it was by the express command of the French king is evident from its having been celebrated by a *Te Deum* at Paris, and by a medal struck on that occasion, which bears this inscription, "*Rex dixit et factum est.*"

#### PLATE XI.

##### CATHEDRAL OF STRASBOURG, FROM THE MARKET PLACE.

The foundation of this Cathedral is dated in 1015, and it is not improbable that the present crypt and choir are remains of the architecture of that period.

The nave is of much later date, and is presumed to have been completed after the middle of the thirteenth century, but it cannot be cited as a favourable specimen of the style which then prevailed in Germany and other parts of Europe; and it may be remarked, generally, of this Cathedral, that its architecture offers little interesting to the experienced eye, excepting the magnificent front which terminates its west end.

This part of the fabric was designed by Erwin de Steinbach, who laid the first stone of the north-west tower in 1277. Unfortunately for himself and for posterity, he did not live to carry this stupendous undertaking to its completion. He died in 1318, and it is uncertain how much of the design had then been effected. It was carried on by his son John until the year 1339, when he followed his father to the grave. From that time until the commencement of the fifteenth century, it is unknown by whom it was conducted: it was then committed to the care of Jean Hülz, a native of Cologne, who is said to have terminated the spire in 1439. It is probable that the want of funds or zeal, which caused the completion of these parts to be so long delayed, prevented altogether the erection of the spire on the south-west tower which Erwin de Steinbach must undoubtedly have intended. The composition of this façade is of course greatly injured by the absence of so important a feature, and it has also suffered by the introduction of the wall terminating horizontally between the towers, where a gable-end must have originally been placed.

In dimensions, this façade surpasses every other example that the architecture of the middle ages has furnished. Its width, taken from the lower part of the buttresses, is 154 feet; and its height, from the ground to the top of the cross at the summit of the spire, is 455 feet. The stone employed on this part of the fabric is of a dark colour, but of so hard a texture that it has resisted the operations of time in an extraordinary degree, whereby the sculptural ornaments which decorate its whole surface, from the basement to the very summit of the spire, remain in good preservation, wherever the hand of violence has not been exerted. At the commencement of the French Revolution, this destructive instrument was actively employed in defacing the statuary of the several entrances, and particularly of those in the west front, where the original architect had displayed the greatest efforts of his art and invention. Fortunately, their restoration has fallen into good hands, and promises to be completed with great skill and judgment.

The principal of these entrances is by a porch of great beauty, having in its recession five

\* *Siecle de Louis XIV.*, vol. i. p. 316.

columns on either side, and statues in ancient ecclesiastical habits standing upon ornamented brackets surmounted by canopies.

Above these the archivault is divided into five compartments, each containing a multiplicity of scriptural subjects in high relief, commencing with the Creation and embracing the leading events and personages of the Old and New Testament.

On the pillar, which separates the two entrances, is a statue of the Virgin holding the Infant Christ. The doors were anciently covered with plates of brass, engraven with subjects from the Old and New Testament; with representations of Apostles, Martyrs, and Saints, with an inscription that imported that they were made in 1343. The brass of these doors, at the time of the Revolution, was cast into money. The field of the arch immediately above these entrances is divided horizontally into four compartments, representing the leading incidents in the Life of Christ.

The outer arch of this porch is surmounted by a lofty pediment, ornamented on the sides with elegant pinnacles, and statues of angels playing on musical instruments, and in its tympanum are three statues, representing God the Father, the Virgin with our Saviour, and Solomon on a throne between lions.

The lateral entrances, though smaller and less decorative, correspond in beauty of design with the principal one. In the arch of that to the south are bas reliefs, representing the Last Judgment, the Resurrection of the Dead, and the Condemnation of the Wicked. In the archivault are four ranges of figures, representing angels and saints, and on either side of the entrance are figures illustrative of the parable of the Ten Virgins. The arch above the entrance on the north side, contains bas reliefs, representing the Purification of the Virgin, the Adoration of the Magi, the Massacre of the Innocents, and the Flight into Egypt. In the archivault are saints and angels; and on the sides of the entrance, female figures portraying the Cardinal Vices and Virtues.

The great rose window, which surmounts the principal entrance, forms a remarkably beautiful feature in this front, and may be cited as the most elegant of its class. The outer part, decorated with a series of foils, terminating in bunches of foliage, is about fifty feet diameter, and being considerably detached from the window produces a relief and depth of shadow highly beneficial to its effect. In the arcade, immediately above this part, were formerly statues of Christ and the Twelve Apostles.

The fronts of the buttresses also are much enriched, and among other sculptural embellishments are four large equestrian statues, representing Clovis, Dagobert, Rodolph of Hapsburg, and Louis XIV. The three first were carved in 1291. It is an impressive fact, that though Strasbourg has been in the possession of France since the time of Louis XIV., there is no part of this extraordinary monument of art which was not erected by German artists.

#### PLATE XII.

##### SOUTH WING OF THE CATHEDRAL OF STRASBOURG.

On entering this Cathedral, by the porch at the south end of the transept, the eye is forcibly struck by the beauty and peculiarity of the column which stands in the centre, bearing the receptacle for the holy water. This column rises to a great height and supports the arches of the roof; its shaft is surrounded by eight columns, to four of which are attached three tiers of statues, apparently somewhat larger than the size of life. The four on the lower tier are evidently saints, the rest angels, some with musical instruments, others with scrolls. When this was erected cannot be ascertained; but, considering its merit, it may fairly be conjectured to be the work of Erwin de Steinbach, or of one of his three children, all of whom he devoted to the study of architecture and sculpture, in which they became able practitioners.

It has been mentioned in the account of the west front, that his eldest son carried on that part of the fabric from the time of his father's death till 1339, and it is also known that his daughter Sabina was employed on the decoration of the porches of the south end of the transept, where a statue of St. John formerly bore this inscription:—

"Gratia divina pietatis adesto Savina  
De petra dura, per quam sum facta figura."









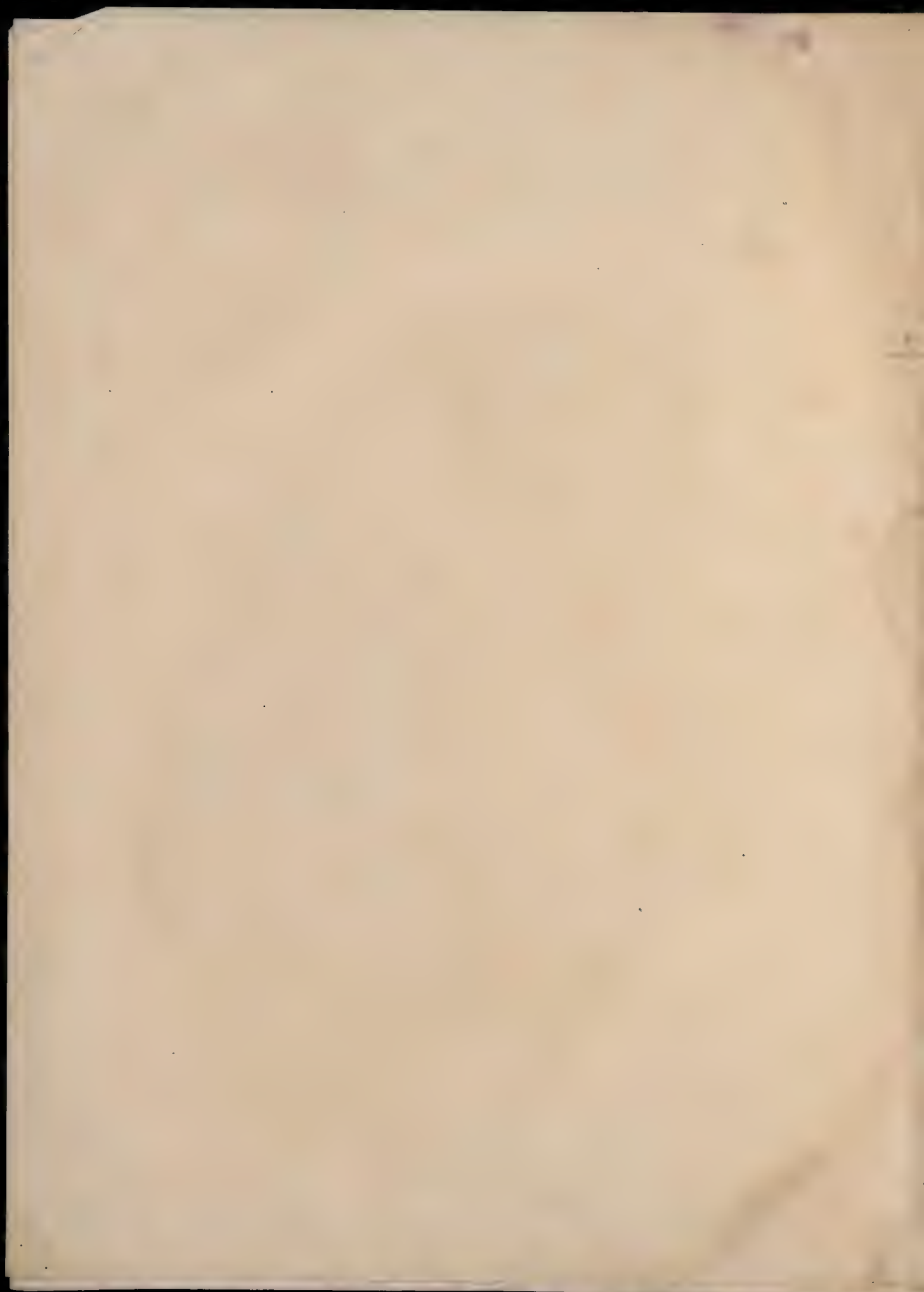


NAVE OF THE CHURCH OF ST. JAMES ANTWERP.











ALTAR OF THE HOLY SACRAMENT IN THE CHURCH OF ST. JAMES ANTWERP

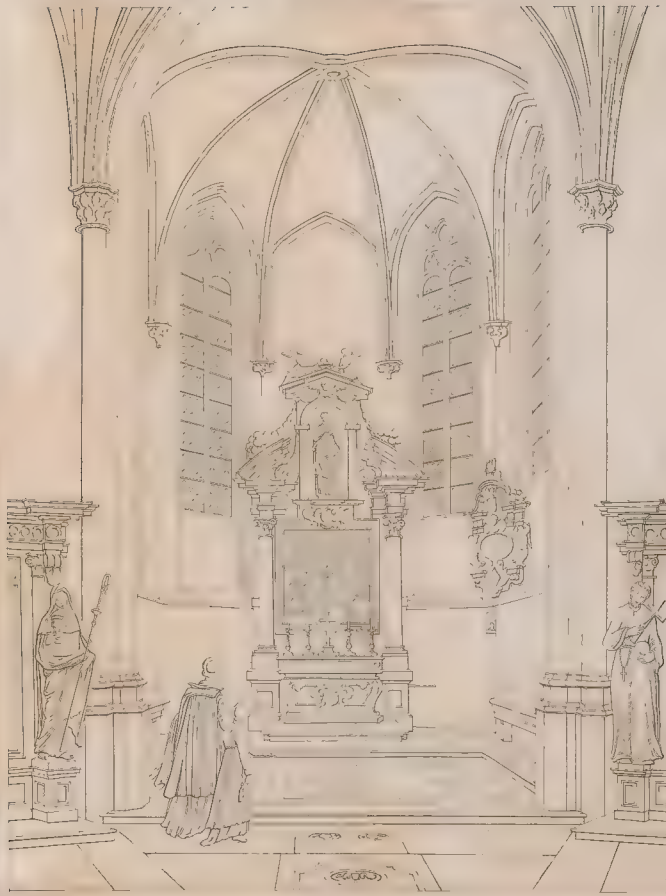












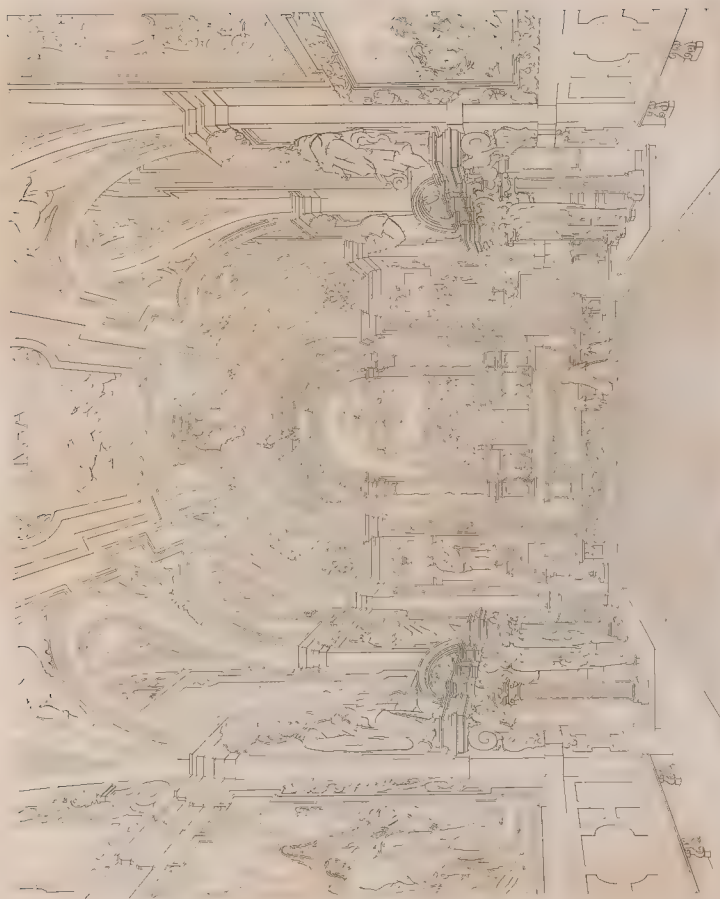
THE SEPULCHRAL CHAPEL OF RUBENS, IN THE CHURCH OF ST JAMES ANTWERP.



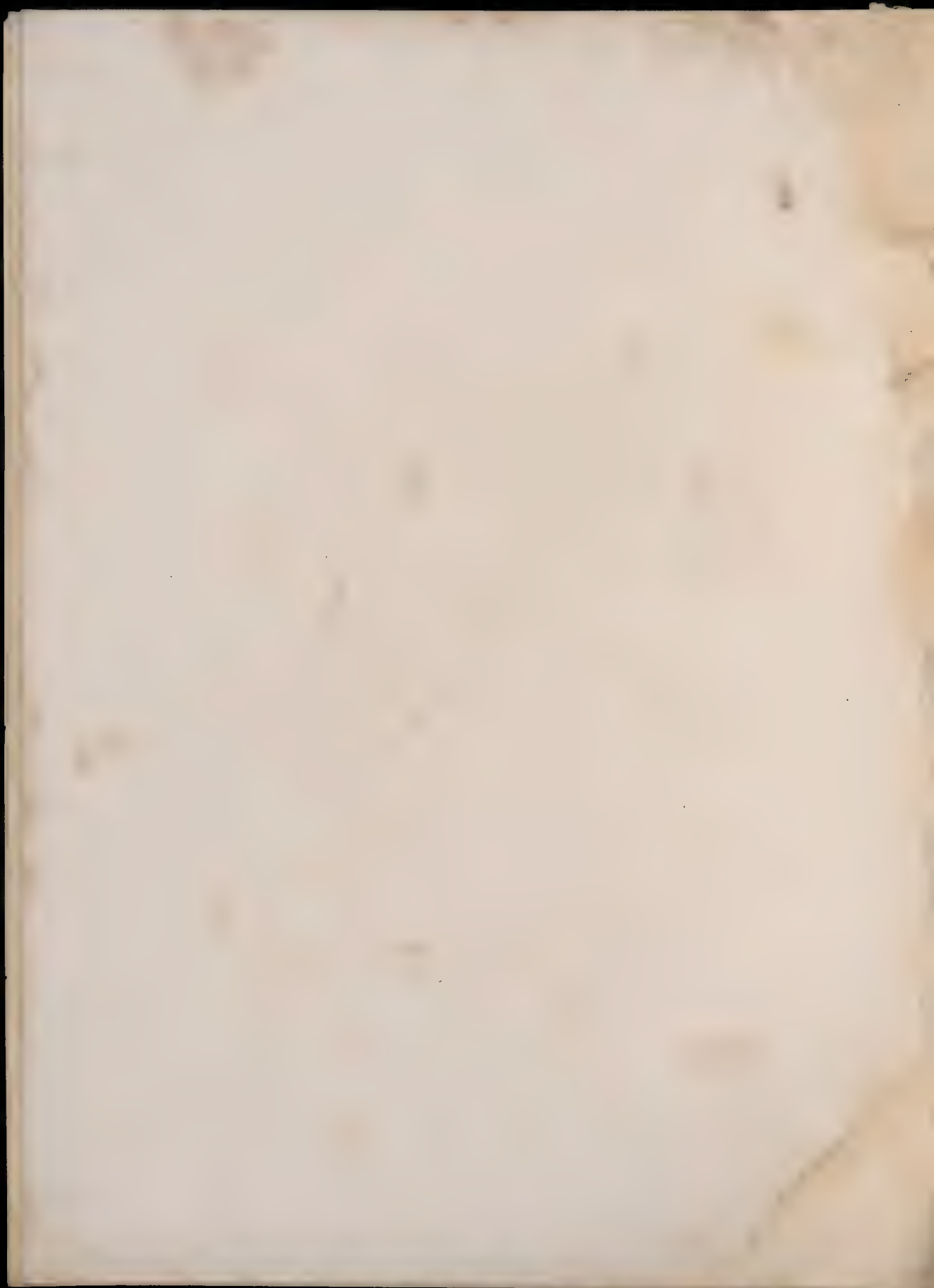








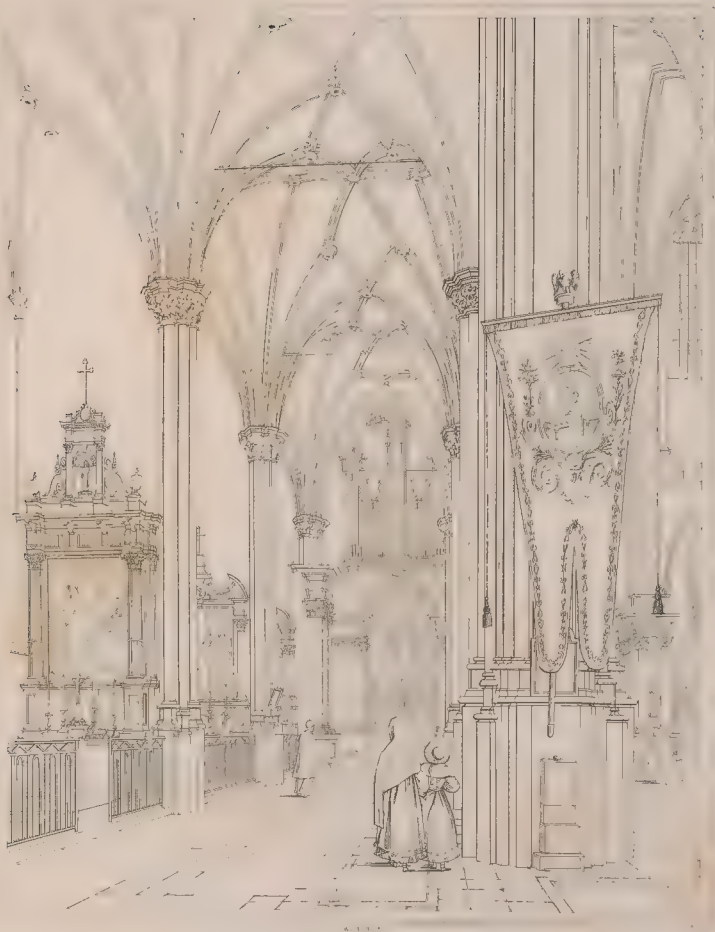
PLAN OF THE ALTAR IN THE CHURCH OF ST CHARLES OF BORROMEO AT ANTWERP





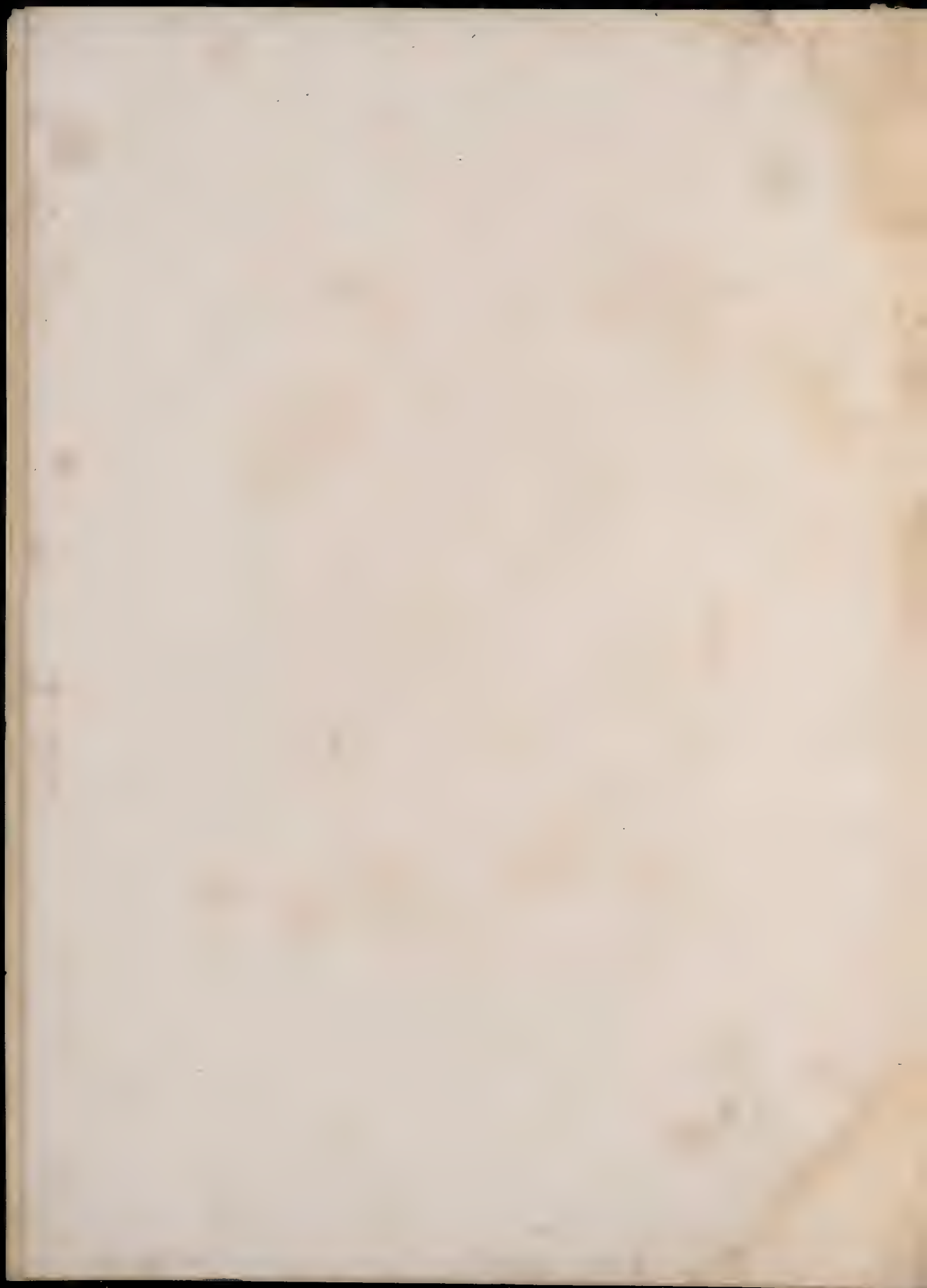






VIEW IN THE CHURCH OF ST BAVON, GHEENT.

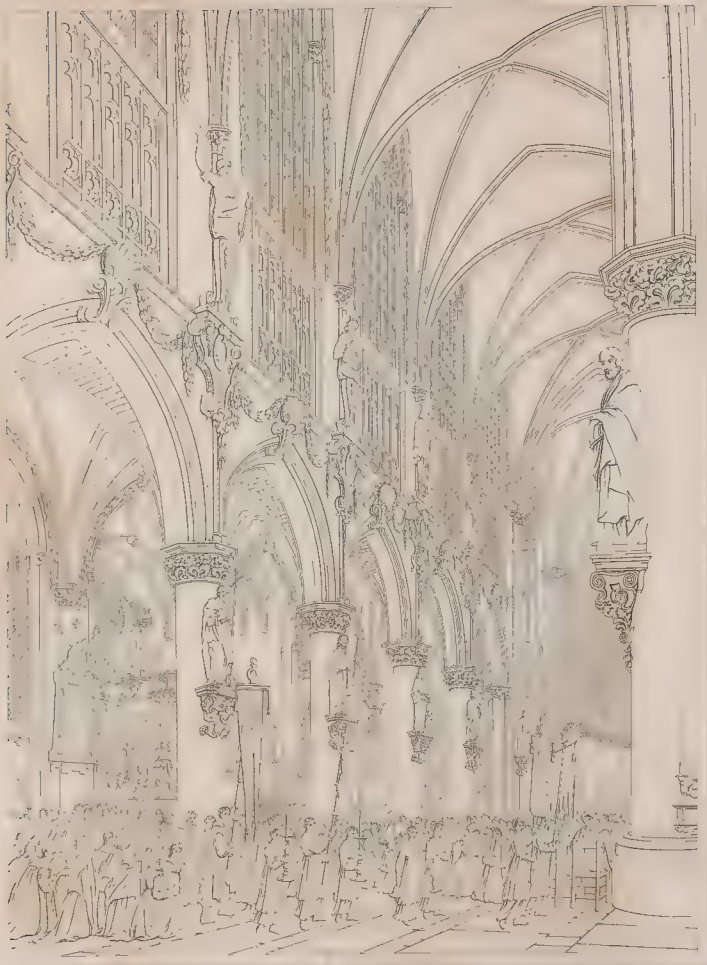








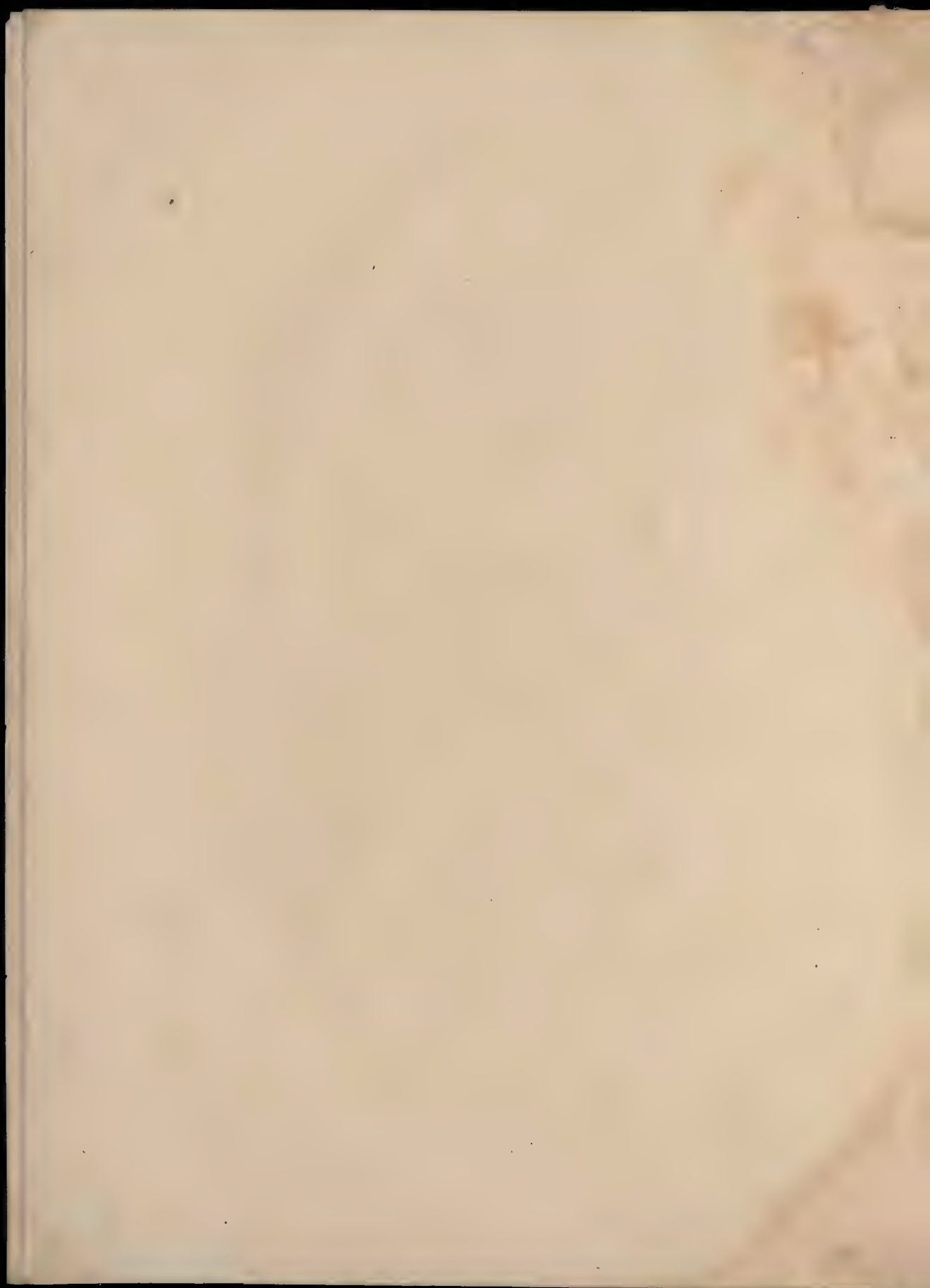




VIEW IN THE CATHEDRAL CHURCH OF MECHLIN











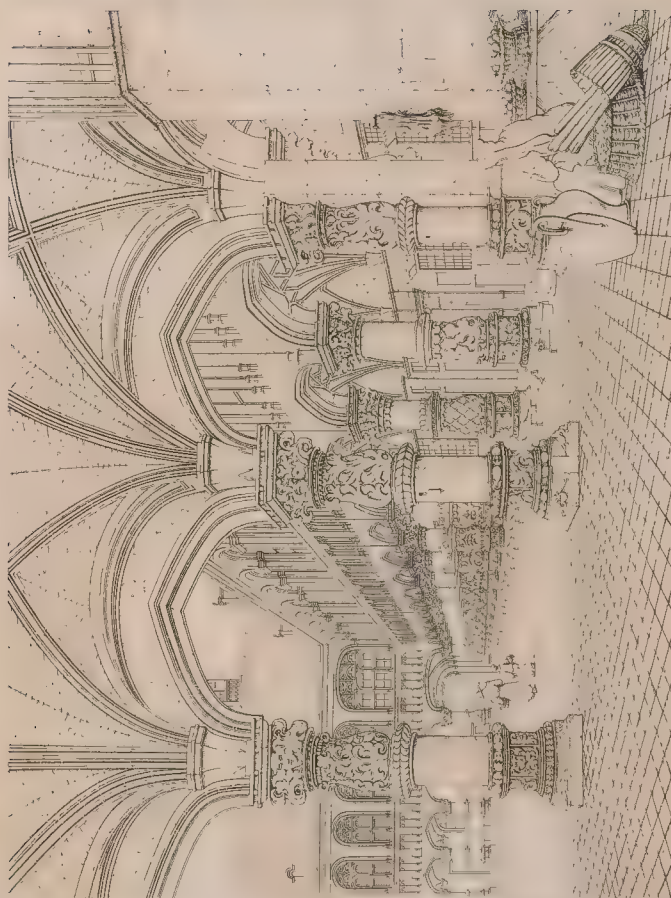
CHOIR OF THE CHURCH OF ST JAMES AT LIÈGE









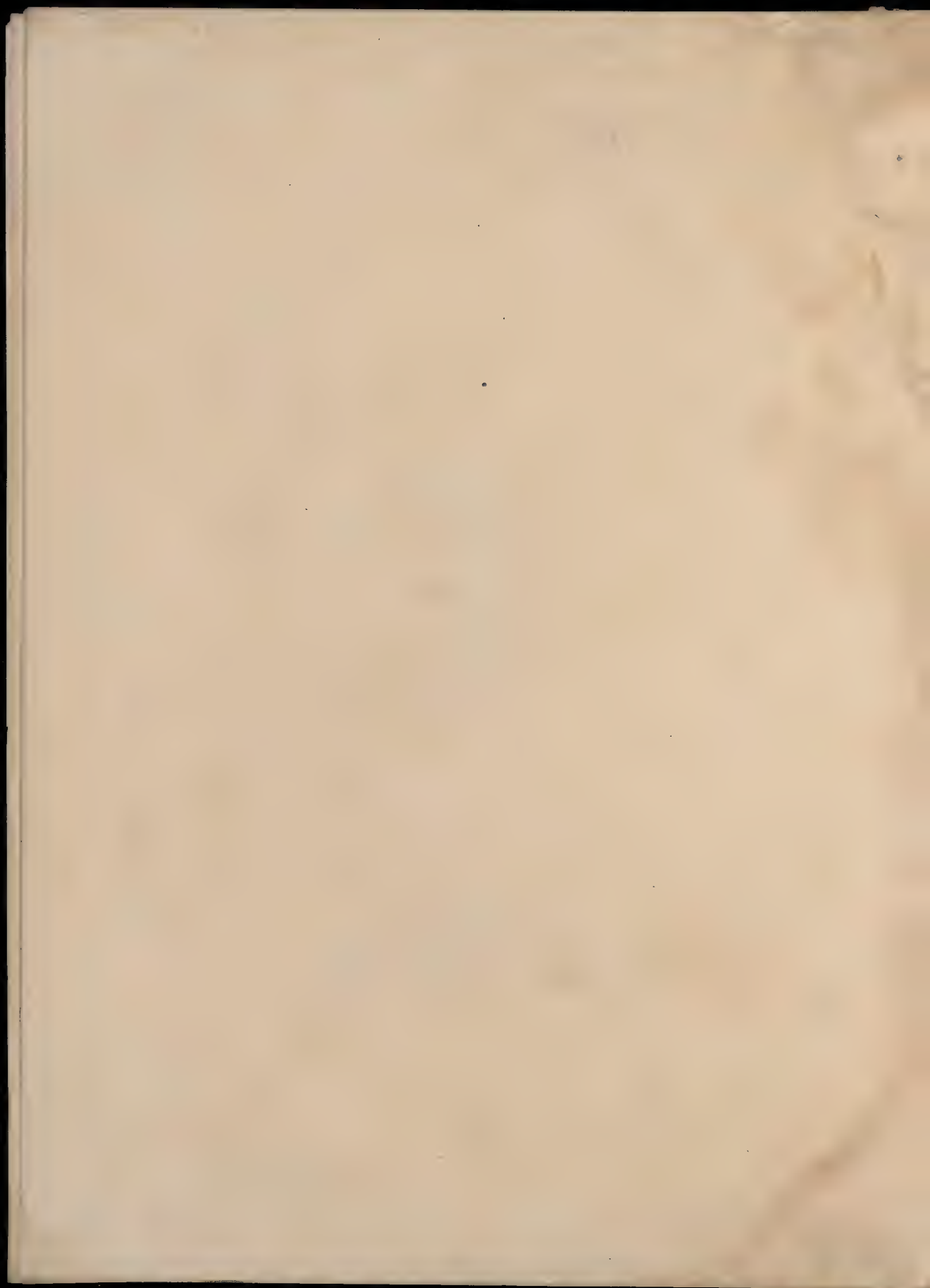


Arch. 3

QUADRANGLE OF THE EPISCOPAL PALACE AT LIEGE.







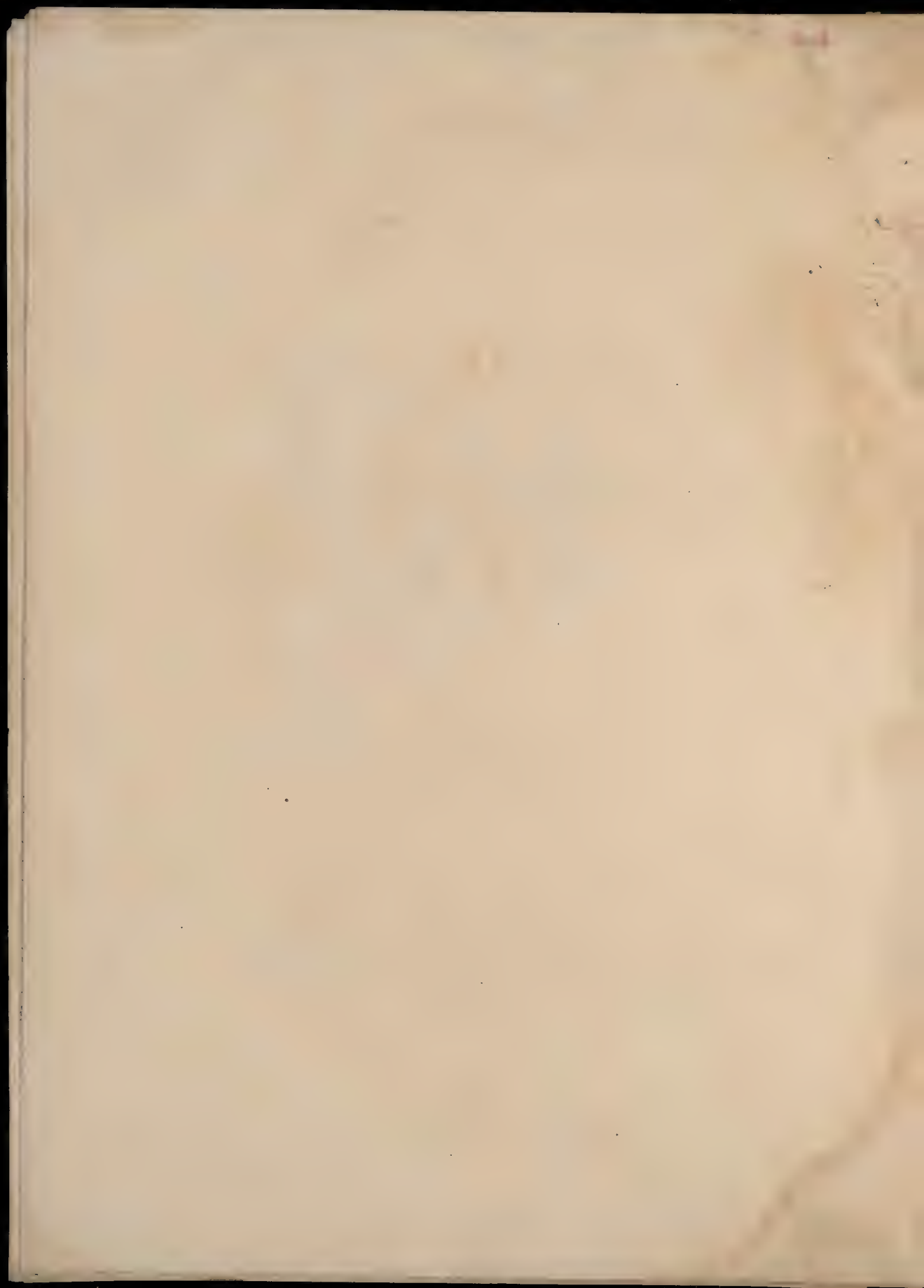




RUIN OF THE KNIGHTS HALL IN THE CASTLE OF HEIDELBERG











MAIN FRONT OF THE CASTLE OF HEIDELBERG







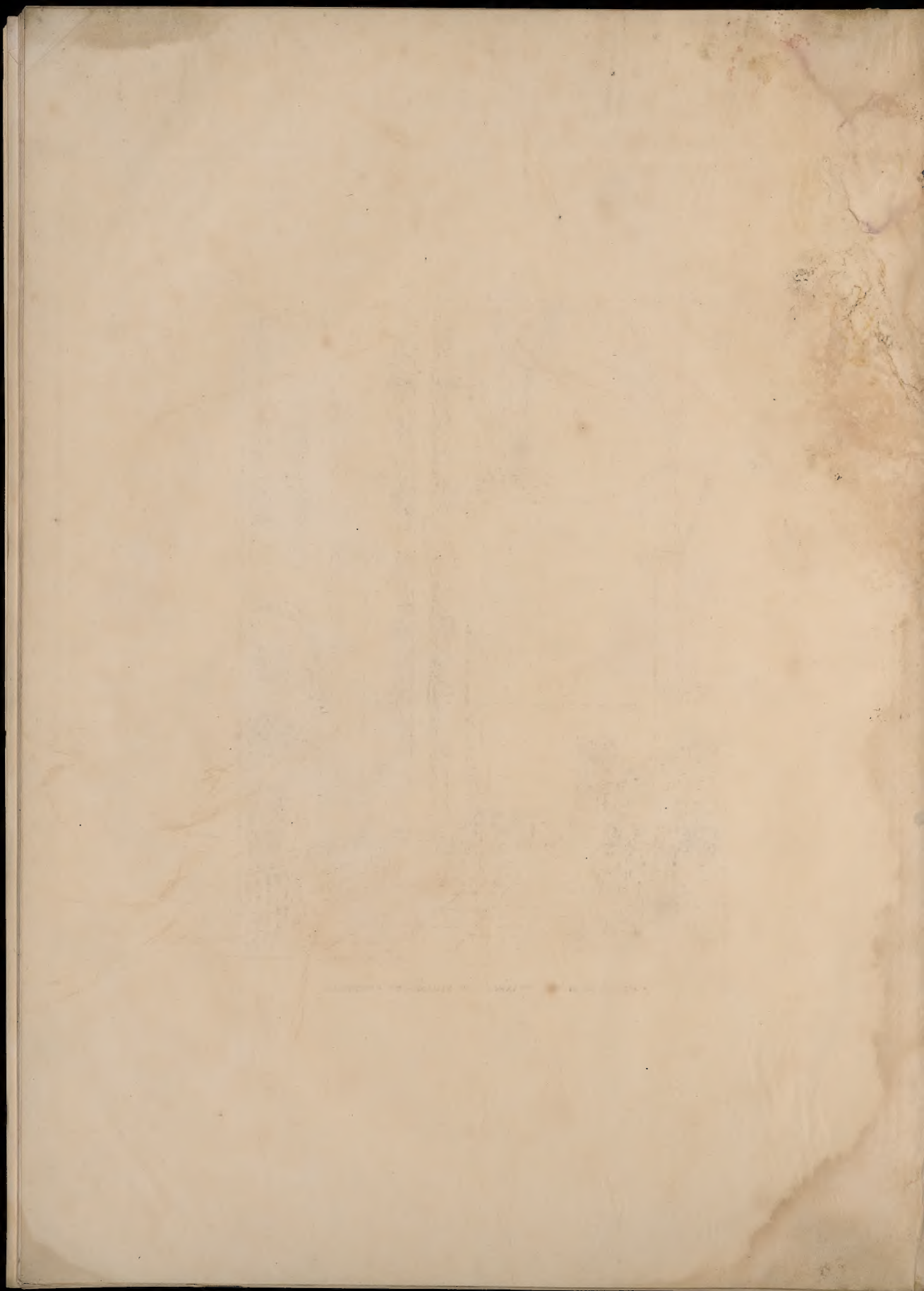


STRASBOURG

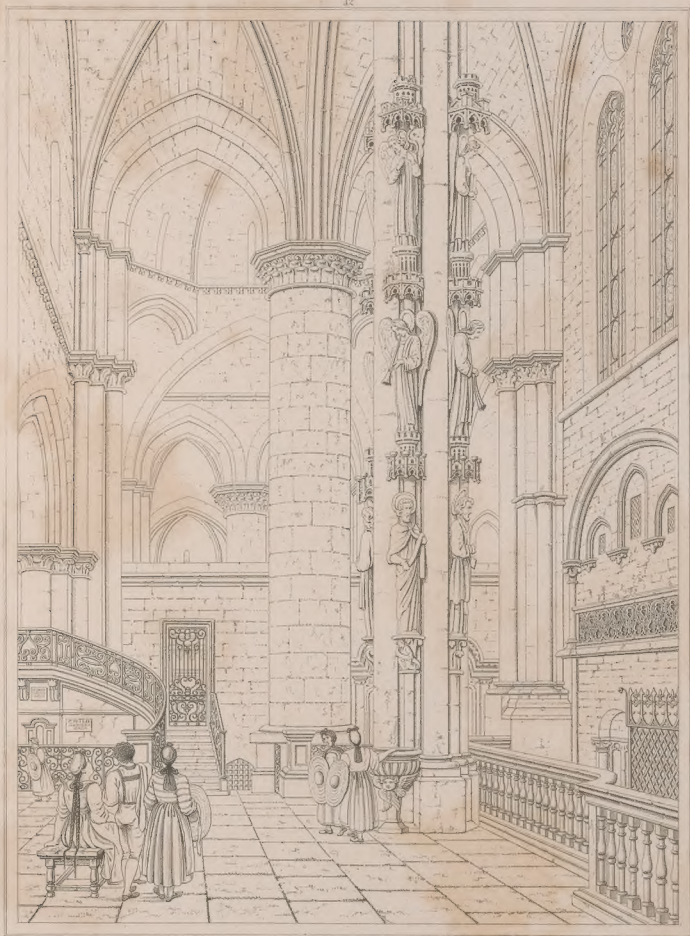












SOUTH WING OF THE TRANSEPT OF STRASBOURG CATHEDRAL.



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